ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

Personal Visions on the COMPUTER

SHAKING UP THE NEW MEDIUM: INDEPENDENT ANIMATORS REDEFINE COMPUTER ANIMATION

Thursday, March 11 at 6 PM
Tisch School of the Arts, 721 Broadway
Basement, room 006.

MARCH 1993

NYU ANIMATION FESTIVAL
AT NEW LOCATION APRIL 30

The New York University Tisch School of the Arts student ANIMATION FESTIVAL one of the NYU's most popular annual events, will be presented Friday, April 30, 8 P.M. This year, however, it is moving off campus to a new uptown location: Town Hall, at 123 West 43rd Street.

"For 17 years, the NYU TSOA Animation Festival has grown in popularity," says John Canemaker, Head of NYU TSOA's Animation Program. "The large, comfortable space at Town Hall is welcome and necessary to handle the large enthusiastic audience that comes each spring to see our student's films."

Social commentary, outrageous gags and flights-of-fancy abstractions are some of the subjects of the over 30 animated films to be featured at this year's Festival. Both finished shorts with soundtracks and silent shorts — accompanied by pianist Stuart Oderman — will be showcased. The techniques of the films — all produced this year by students enrolled in the NYU TSOA graduate and undergraduate Animation Program —range from cels to claymation, scratch-and-paint on film to computer-generated designs.

Admission is $ $6.00 for the general public, $4.00 with student I.D., free admission to NYU graduate and undergraduate Film and TV students Tickets will be available at the Town Hall box office beginning the week of April 26 and on the evening of the screening; for ticket information, call Town Hall at (212) 840-2824.

For further information, call the NYU TSOA Special Events office at (212) 998-1795.

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE NEW YORK
FOUNDATION FOR THE ARTS

ASIFA EAST
The International Animated Film Society (New York Chapter)

A program of the New York Foundation for the Arts

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ASIFA PROGRAM • MARCH 11 1993

Personal Visions on the COMPUTER

by Steven Dovas

I could hear the whisper from an aisle behind me at the judging for this past ASIFA-East awards; after a stretch of commercials, a just-finished computer-animated spot fading from the screen. The lights came up and the words drifted over my shoulder in an off-handed way, quietly whispered, yet pointed in their contempt: "I Hate computer animation. I can't stand it..."

It's a good bet that this sort of feeling has something to do with the kind of computer animation that's become prevalent. The kind you see during any given commercial break. You've seen it before: flying chrome logos, multiaxial camera moves over endless dancing geometries, an eternally repeating cycle of Something-Morphing-Into-Something-Else... You'll keep seeing it, it's feeding a voracious trendiness that is forever upping the ante for anything that might keep an audience watching a moment longer, even after their amusement at the novelty has been diminished to the point of apathy.

Yet even as the technically miraculous is made commonplace, filmmakers continue to realize their own visions independent of the trends. The tools of animation film-making are changing, and even for the independent animator the computer is being used increasingly as the primary means of producing a film, not just an augmentation of ink-and-paint or post-production. ASIFA-East's March program features work of an astonishing stylistic variety, from 3-D modelled animation to hand-drawn-looking cartoons, with the unifying theme being that all these films were produced with computers, and all grew primarily out of their creators' own direct creative impulse, rather than some client or sponsor .

The program features work from across the country by artists who have taken up new methods of animation to produce personal films: filmmakers adapting the techniques of traditional animation for use with new technologies; computer artists chafing against the limitations of their commercial work; and artists involved in independent experimentation unique to the capabilities of animation with a computer. This will not, however, simply be a show of computer animation. Rather, these are examples of intelligent and provocative independent animation of a sort that is all too infrequently seen.

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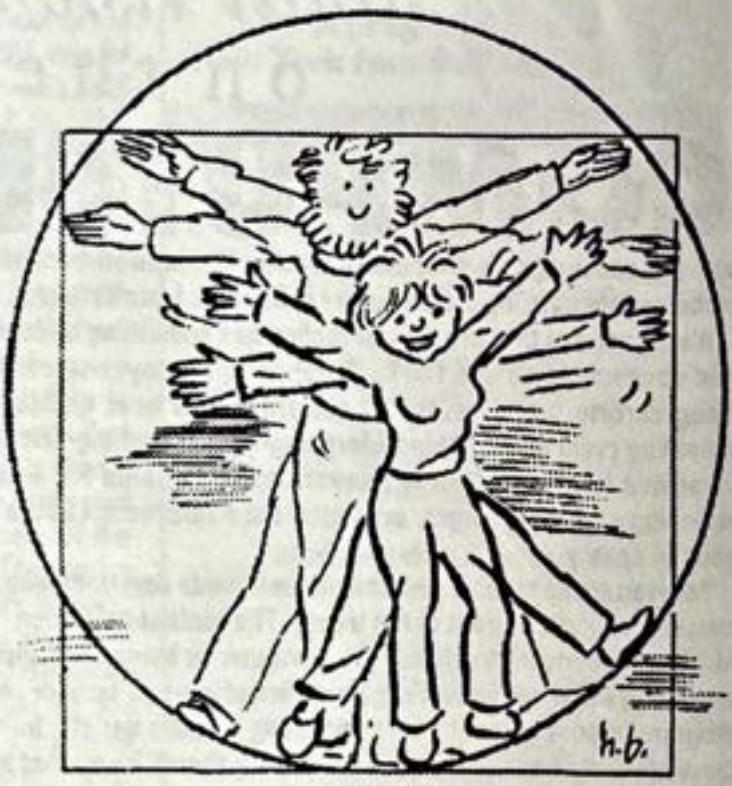
ANIMATED

HOWARD AND IRIS BECKERMAN

by David Ehrlich



I first met Howard Beckerman in 1975. As a painter, I was just beginning to explore ways of making the static image come to life, and a mutual friend gave me Howard's name as someone who might head me in the right direction. I remember trudging up the stairs of the School for Visual Arts with my 8mm projector and a little film I had clumsily shot of my drawings and walking into his office. Though he had to prepare for his class, Howard spent two hours with me, looking at my film a number of times, making suggestions as to technique and directions in which I might go. He also steered me into ASIFA, and, a year later, it was a more developed version of this little film, shot in 16mm that won a small prize at the ASIFA Awards. I met Iris at this event, and through the years, Howard and Iris have become our good friends. So it's with a special pleasure that this column now turns to them.

Howard's work in the field has gone in a number of directions. His early column in FILMMAKERS NEWSLETTER (MONTHLY) in the 70's proved to be one of the only published sources of information on animation and the animation community available to animators throughout the U.S. He has continued his columns in BACKSTAGE, in the ASIFA-East ANYMATOR, and is now completing a book on animation. He has taught animation classes at SVA for over 20 years, and many of our finest animators today can trace their first enthusiasm for our medium to his classes. He was one of the founding members of ASIFA-East and has been on its Board all these years. In 1985, he was elected to the ASIFA-International Executive Board, and served six years as International Vice-President. Who can forget his stints as Master of Ceremonies at the Ottawa and Varna Animation Festivals, where he also served as President of the Juries? And finally, with his wife, Iris, he has run a successful independent animation studio for over 20 years, turning out a multitude of PSA's and commercials, most notable of which were the series of BLACK FLAG pieces on pest control. They also created more personal creative work like BOOP-BEEP, that was well-received at film festivals around the world, and longer films for several clients. Originally trained as a fashion illustrator, Iris gravitated to animation and by 1971, was working with Howard in his studio. She has also served for many years on the ASIFA-East Board and has recently begun a new career as restorer of classical animation cels. Last but not least, these two, while working as independents all these years in a field so fraught with financial insecurity, have raised three lovely daughters. This, certainly is a feat few of us have or ever will accomplish.

DAVID: How did you both meet?

HOWARD: We met at an Art High School in Manhattan, and were part of a group of close friends. After graduation, we renewed our friendship when we met again at evening life drawing classes.

COUPLES

DAVID: At that point, did you both know you wanted to be animators?

HOWARD: I had wanted to be an animator since I was a kid. I was already working at Terrytoons when I took that drawing course, and Iris had been working as a fashion illustrator. Then I realized that Iris had been interested in animation too.

IRIS: Actually I was not involved in it at all. I was just a fan. I went to City College and dropped out. I didn't want to be an art teacher. Then I went to Cooper Union and dropped out- I only drop out of the best schools. I went back to what I had originally liked in high school, which was fashion illustration, and I wound up doing mostly children's fashion illustration. But over the years I found I did not like the entire milieu of the fashion industry. After we got married, I stopped working on a regular job and did free-lance work, and Howard kept working at animation studios.

HOWARD: At one time there were about 40 different animation studios here, and I worked at many of them. People had steady jobs, but the studios began to have up and down periods. Most people worked on a regular basis even though they may not have worked in the same studio. They went from one studio to the next. Then by 1970, it had become more free-lance.

DAVID: All the time you were doing that while Iris was doing fashion illustration, did you at all think Iris could go into animation?

HOWARD: This is what happened, to be honest. When I was working at Famous Studios, they had a very big opaquing department. Back in those days, they still thought of women as doing inking and opaquing. Very few women got into the animation end, and those that did had to really fight for it. A lot of them came in during the war when the guys were in the service, and then afterwards, some of them stayed. It was very difficult and they really tried to discourage women from coming in. She said she'd like to leave fashion and come to work at Famous. I really didn't want to see her working in that kind of situation.

IRIS: But I was becoming disillusioned with the kind of people I was dealing with in the fashion industry. What the fashion field had were many people with big egos who were not doing creative work but who were involved with the glitz of the clothing business. The animation field was closer to art. People were really drawing, and egos were less obvious. But it was just a feeling I had at the time and it took many years of feeling this way before I finally went into animation.

HOWARD: About 1969, one of the studios was rushing to get a job out and they started calling in their relatives - people who had never done animation work before. I thought, maybe Iris could do that. Of course the job was finished, but that got us thinking that times were changing. In 1970, we opened our own studio and that's when Iris came in, doing all these different things.

IRIS: It was something we agreed upon. The early years I stayed at home with the children and did free-lance work. The time was now right, because my youngest child was grown.

DAVID: At what level did you begin at Howard's studio?

IRIS: At the beginning. But I knew about it, living with it for so many years.

HOWARD: We had jobs coming in, and we had to hire some people for opaquing and inbetweens...so she just fit in with them,. They taught her what they knew and she just went on.

IRIS: What it amounted to was getting used to the materials and the medium.

HOWARD: And she took to it very well. So it got to the point that once that was over, she was able to handle entire pictures. The thing that makes us slightly different from some other people, is that we worked out a system. I was able to animate a 30-second spot, do it sort of roughly, and then Iris would come in and clean it up further.

DAVID: Iris, what was it like having your husband as your boss?

IRIS: It was a sharing. I automatically always knew I was not going to animate. Not every artist can be an animator, and I knew I did not have the patience to animate. Howard was the animator and I knew I had very good drawing skills.

HOWARD: Very good, actually.

IRIS: We share very easily.

HOWARD: I could animate something and flip through the drawings 40 times and then she'd go through it once, and say, "You left a button off this shirt.". You don't see that when you're looking at your own work. I knew that if I didn't catch something, Iris would. It was very good when working on the shorter films. We could do a lot, just the two of us.

IRIS: And usually with designing characters, my ideas went into it also.

HOWARD: I would call her in, especially if I was designing a character and running into a problem about what type of clothing to use. She'd come up with some suggestion, and she'd be very good at drawing cloth, making it fold just right.

DAVID: Was there ever a time, Howard, when you were snowed under with work, that you asked Iris to do something more, to relieve you?

HOWARD: She's done everything. There was always a back and forth. When we did the film, BOOP-BEEP, I showed Iris a storyboard I had done, that I had thought about for a long time, and she thought it was cute. There was something that bothered me about the story. I had an ending, but it needed a topper. We discussed it, and Iris came up with the topper. My ending just had the two bags get mixed up. But she came up with the idea of the little old man asking the woman to marry him. So we worked together that way.

DAVID: Iris, were you ever offered another job in the field?

IRIS: There were times when I worked in various studios. We were Mom and Pop when we started out. We never had any pretensions of becoming a huge place, and whenever work got slow and I had time, I free-lanced in other studios like Kimmelman and Ovation. In that way, I got other studio experience in. And then there were those time that things were flowing in New York and there was a tremendous amount of work, so we'd bring in a couple of free-lancers. But then things changed in New York.

DAVID: Iris, did you ever have an idea of something YOU wanted to direct?

IRIS: I had a couple of things I had storyboarded. It never got beyond that.

DAVID: It had to do with dance?

IRIS: Yes. At the time I was doing a lot of Afro-Haitian and African dance. I got as far as the storyboard for it. At the time I started the storyboard, we were raising a family, and the immediate thing was to get jobs coming in.

DAVID: Can you talk a little about your three girls?

IRIS: Well, we have three grandchildren now! Our oldest daughter, Mara, lives in California and is a singer and storyteller. Sheri became a child psychologist, and Amy is teaching Yoga on an Ashram.

HOWARD: And she'll be here in a minute.

DAVID: (LAUGHS) Was there ever a time in the beginning, when you were raising three little girls, you both felt you really shouldn't be animators?

IRIS: No.

HOWARD: No, but the whole thing in those days was whether you worked in Los Angeles or in New York. Probably we should have gone to Los Angeles, that's where the work was...always was.

IRIS: But we love New York, the cultural aspects - theater, dance.

HOWARD: And the magazines and newspapers. I did other things besides animation - a couple of comic strips, comic books, greeting cards. There was always something. We always thought we had opportunity here. No one really realized that animation was drying up. What we did have here was about 25 years of wall-to-wall commercials. We thought it was going to go on forever.

IRIS: In those years there was more artistic control in the hands of people who were doing the animation, not in the agency. We went into it at a time when there was a lot of creative satisfaction in doing the commercials - which is what we had to do to earn a living.

HOWARD: We got started in our studio because other studios were going out of business, and we were all being cast out. That's how the little camera services started. Animators like myself began to look around for things. One day I was walking down Fifth Avenue and I met an old friend of mine, Bob Braverman. He was then the head of Xerox Films.

IRIS: We knew that what we really wanted to do was educational films.

HOWARD: Bob said, "Howard, wouldn't you like to do children's films? You'd like that wouldn't you." And I said, "Sure." I started out with four single-concept shorts and then we went to a longer film, a ten-minute film based on a story for children. The minute I started my studio, the phone started ringing. People were looking for commercials and other things. So there was a lot of work around. We did things for SESAME STREET. That was 1970. I found out that once I was on my own, I got to do things I never did working for others. I started teaching, writing magazine articles. That came about at that time. It was accidential. And I've been teaching now for 21 years. I never would have done any of these things tied to somebody else's drawing board.

DAVID: What was it like working together all day

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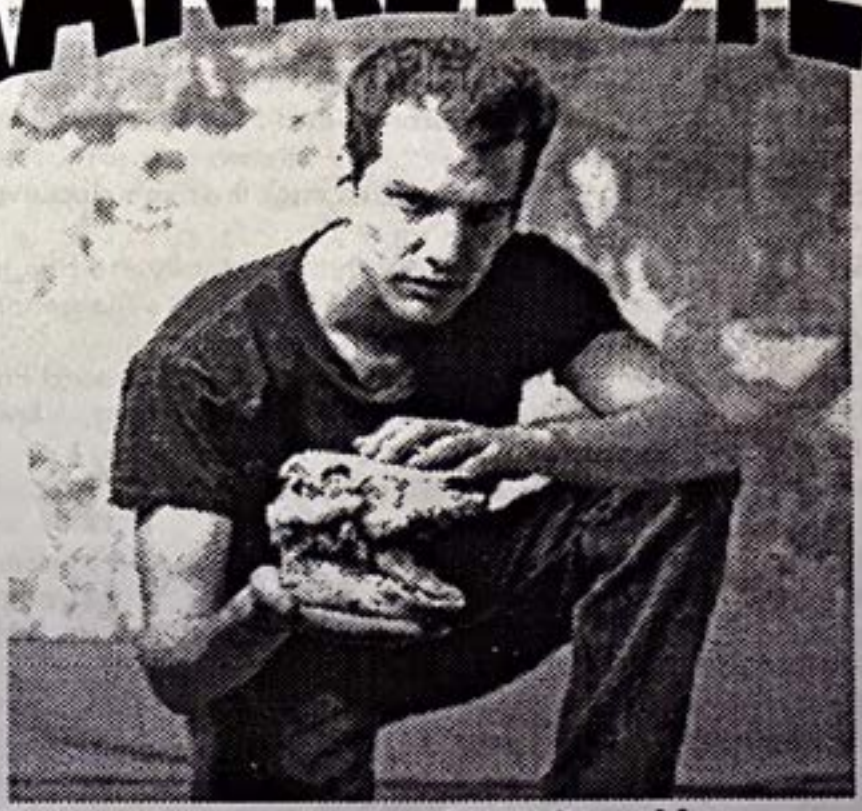
Three 'Johns' got together recently, to discuss John Schnall's new film,

"FRANKENSTEIN"



JS/John Schnall &
JM/John Marolakos

Interviewed by
JD/John R. Dilworth

JD John, this is your...what number film is this?
JS Eighth film...in ten years..
JD In ten years?
JS Pretty much ten years...eleven maybe..I started to film in '81, eleven years, maybe twelve, getting old.
JD And "Frankenstein" took you how long to complete?
JS Most of a year. Initial concept was at three in the morning in a hotel in Portugal and the film was done before the next Anima Festival so it took less than a year.
JD What inspired your work while you were in Portugal?
JS Oh, I went to Portugal feeling completely shy, I didn't want to make a film, I didn't want to do anything, and I just really found the festival inspiring. You see all these people so into films, I called John (Marolakos) and John (Cavanagh) from the airport...
JM He had to see us immediately to discuss this wonderful idea...
JS I felt like I was wasting time, I should be making films and I wasn't making films. I was thinking about it on the plane ride home, planning out the details and I had other ideas for films too, at the time, but this is the only one that really came through, but I just want to be making films again.
JD Did this film have go ahead money?
JS No. No, the money came after the film was very close to done. No go ahead money-'log behind' money, I just said I had to make a film and worry about the money later...I had some savings.
JD What description would you give to the technique you use in "Frankenstein"?
JS It's sort of the stupidest, most back-assward way of making a film one could imagine.

sort of saying ,"Well we're gonna make a live-action film by taking all the different frames and making them into still photographs and then blowing them up and printing them as photographs and then shooting them again on an animation stand. It's just a really *stupid* way to make a film, that's all.

JD Well, why do you say that?

JS Well of course I don't really mean that but, I say it 'cause that's what it felt like.

JD And where did you learn how to use that technique so effectively?

JS We made a ten second ID for MTV and it used the same technique, and I felt ten seconds was really limiting, I mean, there was so much we could do. And so I'd been thinking for a while about expanding on that ID, but instead I got this idea of using "Frankenstein" as a basis and having it be about something else but using that as the code framework and it just seemed like a really good idea to exploit this technique with.

JD So these are camera photographs as opposed to photographs in a film?

JS Yeah, they're from a 35 mm camera, snap snap snap, thousands of them. Some are laser copies, but most were just 8 by 10 still photographs, and then, we pegged every one of them...

JD Well how did you register them?

JS I'd take a frame I really liked, a really obvious frame, and trace details on it, and pegged it by that. Now most people, when they hire people, they have them do stuff like pegging...I did all the pegging. Then I did a video test with all the photos to get the timing right. Made extensive changes on my sheets, based on that, and then went to the drawing level.

JD A major devise of expression in the film is the "ripping away" of a piece of the frame to reveal what's underneath...

JS Which is right from that MTV ID we did. We had a guy eating a cake and then rips come in, it rips in front of him and you see a skeleton or whatever.

JD And it's a simple matter of trying to get beneath the surface, in the "underbelly".

JS Getting beneath the surface, that's what we do. That's why you make films, right?

JD Your film opens with shots of a cemetery. Was there any significance with the choice of the monuments you photographed?

JS Well, there was a father and a son one, that clearly fit in there for a reason. Then there's a rip and you see him ('Frankenstein') reach in and pull out a guy's head and it spins around and as the rip goes away it's like, this statue of this woman sort of holding flowers, I mean I think the film's about raising kids and family

JM I think basically the film is about parent *neglect*. I think that's the general theme in the film.

JD You did not storyboard Frankenstein?

JS Shot list. Everything, I knew what I was gonna do..

> *"Well, the TV's this fake sex."*

JD You had a shot list?

JS I was working with someone who also had a strong visual style so, I just said, well I need the character to walk to the frame right here, and I need to be looking at this from up above, down low, and John Marolakos would come up with the "Well, you know, why don't we try this color light from here". It was a real collaboration that way.

JD So you do your own sound editing.

JS Sound edit, sound everything, yeah.

JD You did all the sound yourself?

JS Yeah. I knew that the television had to be really...like insidious and my sister has been making noises at home like those so I just kinda had her come over to my house one day and just record all these different 'bimbo noises'. And then I just chopped them together and tried them in different orders and made a sort-of-like song out of it, and that seemed like your TV, you know? And then the basic music tracks, yeah they're kinda cold, but I don't like hitting people on the head with stuff. It's about a cold relationship.

JD Where's the house where you shoot the exteriors from?

JS It was demolished while we were working on this film. They bull-dozed it, it's now a parking lot and there's something nice about

that, but I would've loved to have had another angle of it. Some of it's in my parent's house, where I grew up, and some of it's in the house I live in now. Most of it's in my parent's house. Big old gothic house.

JD Mostly your house?

JS Mostly my parent's house. They have this bright red room, and I went to the house just saying, "Where could we have this scene, where could we have this scene?" and I was trying always on the first floor which has the big, ornate gothic stuff. And then just to take a break I went upstairs and said, "Ew, we could set a character together in this room."

JD There were a lot of animated special effects in the movie, who animated those?

JS Me.

JD And how did you combine them?

JS The cheapest possible way, this whole film was done for *nothing* considering how it looks.

JD Was the fire backlit?

JS Yes, that was backlit, the cheapest way. Punched holes in black construction paper, shot the scene, wound the camera back and shot the second pass by diffusion. From a frosted cel and a gel I got the effect of diffusion that way. In order to save money, I did the sinex at the end of the first roll I shot. I started in the middle of the film, and I shoot the beginning after (that) exposure. Cheap stuff. And a bunch of people asked me about the rips coming in, "Is that optically printed?" Not bad (laughs) Photographs! Ripped up paper, glued to cel, put over...

JD So you actually animated the rips.

JS I animated them, I animated them on thin paper drawing pencil first, and then put the colored drawing down, John Cavanagh supervised the coloring of the whole. So they were really animated first and then just, bang! you rip off the paper...

JD That's interesting. There's no dialogue in the picture but there is a *language*...

JS Yeah, yeah just post-synched. The creator guy's the only one that talks and uh, Derek's got certain natural abilities...

JD What's his name?

JS Derek Tague . He's got a imposing presence on film, and he's one of the best people I've recorded. When I record other people for screams they give me a really great scream, with Derek he can give me the scream of twenty different people, sometimes I think he's possessed by demons...that's not true.

JD There was a good deal of attention paid to 'punctuality' and routine of let's say 'life' in that (Frankenstein's) house, out by nine, in by six...any significance to that?

JS You ever commute from New Jersey to New York?

JD Not really, no.

JS This actually gets to stuff that we all know, dealing with that business world. You know when you commute to the city by the time you get there, you're like so disgusted with humanity, like the businessman who runs to the handicapped seat so that they can get a good seat then opens a newspaper in people's faces.

JD But what connection where you making between that and child neglect?

JM I think it's the *conditioning* which ties into the soundtrack. The soundtrack which is very maniacal, very monotonous, very mundane, very driving....

JS Grinding!

JM Yeah, the routine of going and coming is conditioning for the child and it's not necessarily the appropriate conditioning, obviously. He kinda goes bonkers.

JD Could the girl on the TV...could that represent Frankenstein's 'bride"'?

JS It's funny, we were talking very early on about a bride character, and dropped it as uninteresting for this.

JM No, I think the female character has the allure of...the TV, of course has great significance in the film, it's what occupies and is *teaching* this 'child' in this single parent home. The 'creator 'discouroges the child from venturing into any creative activity that might be disturbing to him, that might distract him from the mundane routines he's involved in. And in that discouragement he stifles that child and the easy way out is to plop that child in front of a TV.

JD But why represent it as female?

JS Cause, the female traditionally is very alluring.

JD Preoccupying interest in what? a male society?

JS I think that saying there's no women in the film, except this evil force is being kind of....

JD But that's what it is...

JS Real connection with people is television as a simulation of real connection with people, you know, in the short form of film, the best

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that, but I would've loved to have had another angle of it. Some of it's in my parent's house, where I grew up, and some of it's in the house I live in now. Most of it's in my parent's house. Big old gothic house.

JD Mostly your house?

JS Mostly my parent's house. They have this bright red room, and I went to the house just saying, "Where could we have this scene, where could we have this scene?" and I was trying always on the first floor which has the big, ornate gothic stuff. And then just to take a break I went upstairs and said, "Ew, we could set a character together in this room."

JD There were a lot of animated special effects in the movie, who animated those?

JS Me.

JD And how did you combine them?

JS The cheapest possible way, this whole film was done for *nothing* considering how it looks.

JD Was the fire backlit?

JS Yes, that was backlit, the cheapest way. Punched holes in black construction paper, shot the scene, wound the camera back and shot the second pass by diffusion. From a frosted cel and a gel I got the effect of diffusion that way. In order to save money, I did the sinex at the end of the first roll I shot. I started in the middle of the film, and I shoot the beginning after (that) exposure. Cheap stuff. And a bunch of people asked me about the rips coming in, "Is that optically printed?" Not bad (laughs) Photographs! Ripped up paper, glued to cel, put over...

JD So you actually animated the rips.

JS I animated them, I animated them on thin paper drawing pencil first, and then put the colored drawing down, John Cavanagh supervised the coloring of the whole. So they were really animated first and then just, bang! you rip off the paper...

JD That's interesting. There's no dialogue in the picture but there is a *language*...

JS Yeah, yeah just post-synched. The creator guy's the only one that talks and uh, Derek's got certain natural abilities...

JD What's his name?

JS Derek Tague . He's got a imposing presence on film, and he's one of the best people I've recorded. When I record other people for screams they give me a really great scream, with Derek he can give me the scream of twenty different people, sometimes I think he's possessed by demons...that's not true.

JD There was a good deal of attention paid to 'punctuality' and routine of let's say 'life' in that (Frankenstein's) house, out by nine, in by six...any significance to that?

JS You ever commute from New Jersey to New York?

JD Not really, no.

JS This actually gets to stuff that we all know, dealing with that business world. You know when you commute to the city by the time you get there, you're like so disgusted with humanity, like the businessman who runs to the handicapped seat so that they can get a good seat then opens a newspaper in people's faces.

JD But what connection where you making between that and child neglect?

JM I think it's the con*ditioning* which ties into the soundtrack. The soundtrack which is very maniacal, very monotonous, very mundane, very driving....

JS Grinding!

JM Yeah, the routine of going and coming is conditioning for the child and it's not necessarily the appropriate conditioning, obviously. He kinda goes bonkers.

JD Could the girl on the TV...could that represent Frankenstein's 'bride"'?

JS It's funny, we were talking very early on about a bride character, and dropped it as uninteresting for this.

JM No, I think the female character has the allure of...the TV, of course has great significance in the film, it's what occupies and is *teaching* this 'child' in this single parent home. The 'creator 'discourages the child from venturing into any creative activity that might be disturbing to him, that might distract him from the mundane routines he's involved in. And in that discouragement he stifles that child and the easy way out is to plop that child in front of a TV.

JD But why represent it as female?

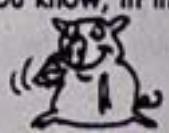
JS Cause, the female traditionally is very alluring.

JD Preoccupying interest in what? a male society?

JS I think that saying there's no women in the film, except this evil force is being kind of....

JD But that's what it is...

JS Real connection with people is television as a simulation of real connection with people, you know, in the short form of film, the best



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ASIFA-EAS

January

By Howard Beckerman

The 24th Annual ASIFA-East Festival is over, the winners are buying frames for their awards and the Donnell Library Branch is settling back to normalcy. Linda Simensky introduced the winners and bestowed the awards with enough charm and humor to make even the losers feel like winners. The winning films covered a wide range, from the pleasant wittiness of Phil Denslow's Madcap to the complex structuring of John Schnall's contemporay version of Frankenstein; from the enigmatic swirling shapes of John Canemaker's animation for The Creative Spirit to the rollickingly funny Cluckin Chicken of the J.J. Sedelmaier studio. Various animators from around the country were represented, including Portland's Will Vinton Studio and Michael Sporn Animation which once again picked up the top prize for a charming film for children, Monty.

Other films and videos shown reflected the influence of the trend toward the grotesque. The medium is now in the grip of the fart and belch school of storytelling, encouraged by the success of The Simpsons and the Nickelodeon brood of wierdo characters, a direction that has many branches on animation's family tree. The Ren and Stimpy types have so captured the public's imagination (you could say the public's "fancy" but the word carries little weight with the new crop of fimmakers) that all of the unsophisticated stuff which used to be tossed into the back pages of high school newspapers has finally surfaced and is keeping a new breed of televison executives running from one off beat studio to another in search of the least mature subjects available.

Animation history is resplendent with great names that got off the ground with material considered uncouth by some audiences. This was shortlived, the studios turning to the cute and sweeter themes that animation is more commonly known for. Let us not forget that it was Disney's Mickey Mouse who played a tune stretching a goose's neck and rhythmically tweaking pigs' curly tails in Steamboat Willie. The critics adored Walt in those days when cartoons were black and white and brash. The Fleischer's took every opportunity to make their audiences howl and blush simultaneously with their risque animation of Betty Boop, at least before the code and the bluenoses put them back on track with the nursery rhyme set. In the late 1950s Ernest Pintoff alarmed and delighted the gentle minded with his New York types that sought love and happiness with varying success and couldn't help but express themselves in tones and accents of Brooklyn and the Bronx, (and Staten Island tooooo). Ralph Bakshi's animated walk on the wild side is too well known to have to go into in great detail here, but Fritz the Cat and Heavy Traffic were the 70s-child's introduction to grossmation, something rarely approached at the other LA. studios where animators, immersed as they were in a plethora of cartoon barnyard situations, seemed unaware of a new trend on the horizon. Are today's crop of anthropomorphic types grosser than the earlier characters? Do they have less regard for the feelings of others? Are they unusually meanspirited? I always thought that Tom and Jerry, no matter how destructively they treated each other, were basically cleancut, upstanding, fairminded guys. They liked everybody, even each other sometimes, by the end of a film. They would fight for the privilege of helping an old lady cross a busy intersection. Although I don't know if they've had the opportunity, I can't see the new characters even considering such a deed much less being able to do it without throwing up in the process.

T AWARDS

. 1993

STUDENT FILMS

1st Prize: "The Tea Pot" Eugene Salandra
2nd Prize: "A Tale Of Two Grackles" Jane Howell
3rd Prize: "Since Our Status Changed..." Laura Margolies
Honorable Mention
1st Prize: "The Yellow Jacket Racket" John Cote
& "Kiddy-Kaddy" Jaruporn Kanchanasavee
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FILMS UNDER TWO MINUTES

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Harrison Powers Transmissions, Inc. Frank Gresham
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BEST FILM UNDER TWO MINUTES

"Kilmeaden Cheese" "Bermuda Shorts" Harold Friedman Consortium, Jonathan Hodgson

BEST FILM OF 1993

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Direction: Michael Sporn Animation: Ray Kosarin

COE FILMS AWARD: "A Tale Of Two Grackles" Jane Howell

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"FRANKENSTEIN"

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way to present that is through, you know making it...what connection with people are we dealing with? Well, the TV's this fake sex.

JD TV's fake sex?

JS TV's like fake sex, cock tease, um, weird like, weirdly repressed.

JD I understand. But how do you make the connection between the 'creator' and the 'created' who share an intimate moment in the film watching the television but then at the same time you show them later in the film where there's now distance between them and it doesn't look like they share the same enthusiasm about the *act* of watching TV.

JS Because it's not the act of watching TV they thought it was. They thought it was, but that's the closest they come to any kind of connection.

JD Now, the 'creator' is never photographed doing anything else...he is mostly in the house, watching TV or reading the paper....

JM That's just at the point when you could assume the 'created' is at his 'adolescence' and it's the scene just before the 'created' ventures off and dives into his creative world....so of course he's going to withdraw from this imposed condition...

JS The rips kind of show what's under the surface and what's really going on sometimes. And these rips that show, like under the newspaper and you see what's going on in this world, this violence, pollution, the rip on the TV shows what's going on there, there's problems presented...and how is the next generation gonna deal with these problems? How are we gonna get past this? And creativity is exactly what's being stifled in this film and that's what we're trying to present....that's what 'stitching the rip closed' is all about, that's what got us through this whole laborious weird little project, that's what we're trying to get across.

JD You also make the point clear in the film that the 'created' finds another world in his discovery of music.

JS Yea-ah!

JD The creator, then destroys that world for him...so would you think that was in line with your thinking in terms of the creativity and the free thinking?

JS It's interesting, 'cause music is always presented as positive, he's playing the violin and then yells and the rip goes by. It's the first time we see the crayon style of bright, kid's drawing kind of style. Even the record playing that god-awful music, when the rips goes by, it's got these nice shapes and stuff, but by later on in the film, it's just the record skipping. It's the end of the record and he doesn't even bother starting it again.

JD But it's clear that whenever the hip hop music enters, the 'created' absolutely wants to be a part of that world. And actually 'joins' it.

JS Music is a perfect icon for any kind of creativity 'cause.....that's....what it is.

JD Well the only variety, in the 'created's' life, is the music, when he get's to enter into another world, and become almost reincarnated. He becomes another form, another shape...and another character, the pet cockroach or waterbug, joins him and it becomes almost like a fantasy...

JS And just when they're getting away from this world, this whole world's gone back like a jigsaw puzzle, and it gets the most depressing it can..

JD Absolutely, the 'creator' then destroys that world for him, why?

JS Socialization.

JD Is the 'creator' much more representative than a mere 'creator', "I made you, and you'll be in the image of myself?"

JS That's a parent, isn't it?

JD You think parents are like that?

JS No I think parents can be like that. It's a very dysfunctional family I'd say (laughs) Not mine.

JD (laughs) It's interesting.

JS There's something I see, and it's really sad when you see a child being stifled.

JD It's interesting you say that now, because at that moment in the film, much like child abuse and other nasty things that happen to children by parents, you don't really see it, you don't really recognize it, you close your eyes to it, and what do you do in your film? You cover the frame with black and you tear away at the black to reveal what is happening behind that blackness.

JS Yes. I just saw that as a really empty

moment in the film, really empty kind of...there needed to be something there and you know, it started out as an art concept. I just thought it would be cool to have rips in, like newspaper, rips in black or rips in something and have stuff inside it, but then when it started becoming that part of the film, it started meaning a whole lot more and I was really happy with the way that developed, just out of a, you know, artsy-fartsy concept into something that really said something about the film at that point.

JD I want to address the waterbug...

JS Cockroach! It's definitely a cockroach...

JD The cockroach is the size of a large dog....

JS Yeah

JD ....and extremely housebroken...

JS I can tell you how he came about more than I can interpret him, cause there's nothing to interpret there, really...

JD No, but I do want to make a point about how a John Schnall vocabulary is evolving. And it's more apparent in this picture, to me, than in any other, cause now you're so much closer to live-action...

JS This is a live-action film....

JD Exactly, the bug is a three-dimensional live instrument of your own macabre...your own black humor....

JS Well, all the characters are three-dimensional

JD So Kafka-esque.

JS I can tell you how he came about...and it's the same as 'Grim'. I was working on 'Grim', I knew what the film was about but it had this dead space in the middle, there was this point where I wanted this real human connection and I didn't know how to do that and I was having Margaritas with John Cavanagh, which is always a good idea, always have Margaritas with John Cananagh, and he said, "We need a pet, here." And with 'Grim' it was (Cerebus), the three headed dog at the gates of hell, it was like the perfect pet for this character and it brought something in, here we had a dead spot early on and I wanted a connection between Derek and John, between the two characters and nothing was coming and John suggested a pet, a dog or something, but of course, this character can't have a pet dog...what do you have? You have a pet roach. It just seemed right. Especially since we had just fumigated John Marolakos' apartment from rooches. (laughter) I did a radio show where John called every half hour and gave a status report on the fumigation of his apartment..."And the carcasses are twitching their legs around..." and a roach just seemed like the perfect thing and I didn't think I could pull it off, basically until I built the roach, I wasn't really sure we were making this film, to be honest! (laughs) I knew we were making the film, I didn't know whether it would be a good film or just something that we do and then we make something better, I don't know.

JD It was never clearly stated why the creator created...

JS Right. True.

JM Is it ever? (laughs)

JS Is it ever? I think a lot of people take the responsibility of bringing life into this world very casually

JD I think the only problem I had with the film is that you didn't explain that clearly enough.

JS What am I trying to say? The problem is, you don't know what to make of it?

JD Well, there was never really any motivation....

JS Now, when you make a film you know you approach it completely backwards from when people look at the film and interpret it....I could tell you how I approached it...Um, I figure that the nice thing about calling it "Frankenstein" and making it an adaptation of "Frankenstein" is there's all this information I don't have to give, everyone knows the "Frankenstein" story and everyone knows that he's going to take these dead body pieces and put them together and make a creature and that saves so much time..(laughs)

JD Well, in the movie, "Frankenstein", that was clear, that Dr. Frankenstein wanted to create a monster, wanted to create life...

JS I see that as background...the preexisting movies exist, and everyone knows this and this is a shared, collective thing...basically, I think this is the 'tightest' film I could ever make. Maybe it's too tight, we have so much going on in this damn thing and condensing it into fourteen minutes, I mean...

JD Well it's certainly abbreviated but the references...

JS There's enough references to "Frankenstein" so you know that this is the creation of life and you don't need to know more in the cemetery 'cause you know the story, so you

know these body parts are being... I mean I tried to eliminate wasted time in a lot of ways, people who don't like the film, that's the first thing they focus on. (Frankenstein) was taking fifty million ideas and condensing them into one film...maybe it's too tight...

JD In taking it one step further, it seemed like, for me, it seemed like he went through the motions, he was there to fulfill a role and not much more than that. Because...he created the monster and then he just resumed a lifestyle that it looked like he had lived for like forty years.

JS I like people to question that...you see I mean, the same thing you saw as a problem, is something I saw as like, *central* to this whole film...I know what you're getting at, cause you wonder about his motivation, and maybe I'm just justifying, because, you know, these things are hard to pull off under our limits. But I don't think so, I think that's what it's *about*. People take the whole process of creating another life, so *casually*.

JD Finally, the 'creator' is burnt out in a fire that he creates inadvertently...

JS Yeah, thank you for getting that, some people don't get that...

JD ...and the way he's burnt out is very *in line* with the entire film, and especially the paper, the flame burns a hole through the paper, in the area he's occupying much the way you would take a match to any paper in the center of it and the flame would circle out...

JS God, I wish I did...I wish I had burned the photograph, wouldn't that have been neat? I should have been really daring with that stuff...

JM Actually burn the photographs?

JS Yeah, actually burn them. And burned them more and more, burn them a little more and a little more and then add the glow effects to the actual burns....

JD 'Cause the way it was done in the final is camera effects.

JS Yeah, and it looks 'effect-y" to me. It works fine but, some people don't get that's what's happening...

JD So finally the 'creator' is burnt out, but then, I guess..

JS...he was successful in his mission...

JD ...in line with the way you were thinking all along, the 'created' replaces him, in habits, in custom...

JS The key moment there...he wouldn't have but he's like tied there in front of the TV and it 'civilizes' him

JD Civilizes?

JS Well, turns him into a functioning human-being, in the kind of society that the 'creator' wants him to be in.

JD You know that's the first time you made that point. I mean 'civilized' and ...

JS Yeah, and you know 'civilized' is a weird word, cause it implies a bunch of things I'm not sure I want to say, here.

JD Because I wouldn't see that 'creator' as a 'civilized' person at all...I don't see him as part of functioning in society.

JS I think society was destroyed about ten years before this film took place. I mean I don't know the context of this film. I think something happened outside. I think roaches have mutated to three feet long for a reason. And I think there *is* no world outside their building. And I think he's going through the motions, personally.

JD Do you think children are doomed to repeat the same lifestyle of their abusive parents?

JS I think it's hard to break out of that. I don't think they're doomed to, but I think it's hard to break out of.

JD How many photographs do you think you've taken for the entire film?

JS We took about fifteen hundred photographs and about thirteen hundred ended up in the film. About two hundred were...we didn't shoot a lot of excess, no.

JD So there wasn't a lot of waste?

JS No, we were *really* careful. The fact that we didn't get funding 'till way into it. The fact that New Jersey State Council of the Arts could afford to fund ONE film maker or video maker for New Jersey, that whole *year* and it wasn't us.

JD But you did receive some grants?

JS Yeah, I got a grant from Mid Atlantic Region, NEA, AFI grant, they're wonderful they've been supporting my work for a long time and a lot of other people.

JD The art production used artists who are themselves film makers, like Mike deSeve.

JS Mike deSeve did some work for me, yeah, he's a good friend. We met in Wales, at the Cardiff film festival and I found it really hilarious I could meet someone who lived in Hoboken in Wales. I like surrounding myself with people I like working with a lot more

ANIMATED COUPLES

continued from page 5

in the studio and then being together at home too?

HOWARD: I liked it. There's always times that people have a spat or something goes wrong, but basically I liked it because I just liked having Iris around. The way a small business goes, there aren't that many people you can depend upon to really help you out when you need them. And we were doing a lot of low-budget things. You had to do them yourself, and that comes down to the Mom and Pop business.

IRIS: We like each other very much. And we don't get on each other's nerves as much as some people do who don't even work together and live together. It's never been difficult. I don't know whether I could do that with anybody else.

HOWARD: It always worked for us..it was just right. We always worked towards the common good of what we were working on. We worked three weeks on BOOP-BEEP. We had other jobs to do, but we'd stop every day at a certain hour, and work on this at night. We did it, and then took it to a festival in Denmark and had a lot of fun. Those kinds of things were very enjoyable like the nine years, we did all the Black Flag animation.

DAVID: I remember when I first met you in '75, you were talking about the problem-solving involved with not making those roaches too cute.

IRIS: Nine years on those roaches--it was the longest stretch we ever had in having one thing going.

DAVID: If any of your daughters came to you and asked what kind of situation would be best in which to work with her husband, what would you advise them?

HOWARD: You've got to have a situation where you know who everybody is. You can't have people fighting over who's in charge. There's where people get in trouble. Also, you can't go where you don't really want to go. If both people agree on a direction, it's gonna work.

IRIS: I think any couple who are going to work together must start off initially liking each other very much. That way you know that you're on each others' side. Then you just have to be able to have very similar ideas of where this business (which is separate from the emotional and physical ties) is headed.

HOWARD: Business partnerships are very much like a marriage. I've seen a lot of studios with partners, where it didn't work, because they were pulling in opposite directions. The ones that did work seemed to be able to decide what the best thing was for them. It's like a marriage. You sometimes have to give up certain things for the good of the arrangement, rather than do something that might destroy it.

IRIS: And you also have to be able to give each other space to do whatever it is you want to do alone.

"FRANKENSTEIN"

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than, you know, I'm more interested in working with people I want to work with than working with people that, like are the *best*. And as it turns out, they've been one and the same so often. Mike is just *whipping* though pictures, and at the same time, is a blast to work with.

JD John, I want to ask you one more question, and it's always the biggest question of the interview...

JS Can I stuff popcorn in my nose? Well....

JD One nostril, or two?

JD Now that you've made a film on child neglect, what are you doing to further raise awareness of this terrible crime and what actually motivated you to make the film in the first place, I mean, when you were in Portugal you never did say. What did you see? What did you hear? What made you want to make this film? How did you get "Frankenstein" in mind?

JS It's from observation...it's from seeing situations that I say, "This is wrong." And I can say something about this, and maybe if I make a film about this, and maybe if I show it to various people, who it's about, and to people who might be affected by this, maybe the *film* will do something. It doesn't make *me* go out and do more, but maybe the film will do something.

EDITORIAL

Each year, after the ASIFA Annual Animation Festival ends, the executive board sits down and tries to to figure out how to improve the festival for the next year. Some years we have it easy — last year, all we had to do was figure out how to get the show to end by 7:50! This past year, though, our goal was slightly more abstract — to make the festival more of an event.

To do this, we also asked for suggestions from the ASIFA membership. Ironically, those who voiced opinions had basically the same thoughts that we had. Make the actual show longer, show as many winning films as possible, and have the party afterward - these were the comments we heard most. We also revised the voting so that there would be a separate category for films under two minutes.

It wasn't difficult to make any of these changes. The only thing that stood in the way of the improvements was the people who were afraid of change — those who said, "but we've always done it this way."

Now that the 1993 festival is on its way to San Francisco and its country-wide ASIFA tour, it's time to look at the festival again to see what we can do to improve it for next year.

What emerged as the top concern at this year's post-festival board meeting was how to stop a prevalent trend that has emerged in the past few years — voting against competitors.

Years ago, when most of the entries were commercials, there was a certain amount of anonymity with the entries. Now, with the number of short films entered, there are no secrets as to who did the film, especially for films having full credits. It has become apparent, though, in the past few years, that some voting has not been on the film's merit, but rather has been voting against some filmmakers by competitors who feel threatened.

How do we fix this? ASIFA-East has always been proud of the fact that voting in the festival is open to all members. But we are still looking for a way to make some of the craft awards more accurate. To this end, we present the idea of creating two sets of awards. All members would still be able to vote, and would still choose the best films, both under and over two minutes. But for the craft awards, such as direction, sound, animation, etc., there would be a panel of five or six impartial animation professionals (who do not have films entered in the festival.) In addition to judging that is not impartial, it appears that sometimes there is very little thought that is actually given to the craft categories. It seems that the forum for discussing and appropriately awarding the craft prizes is better suited to a panel of five or six judges than to viewers with five seconds between films.

We have some time before a definite plan needs to be nailed down, so if you have any thoughts, either write or call me. So far, most of the board agrees with this direction.

Your opinions are important to us, and can make a difference in how this festival is run.

Linda Simensky
President, ASIFA-East

EDITORIAL

Save the ASIFA Festival

by Ray Kosarin

An alarming proposal, which would drastically change the nature of the ASIFA-EAST Festival, has been raised by the Executive Board.

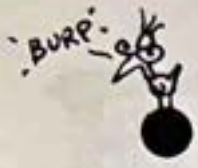
If this proposal passes, you will no longer be able to vote on the winning films, except in a single new category, specifically designated for the audience's favorite films. All other awards, for Best Direction, Best Animation, etc., will then be determined by a small, independent jury, to be selected by members of the Executive Board. You will lose most of your voice in the selection of films.

There is a reason behind this unfortunate proposition. If you have ever participated in the tallying of the festival ballots (and I encourage everyone to do so) you have undoubtably seen some peculiarities. When you see ballots marked all 10's and all zeroes, for the same film, it suggests that some of us are voting irresponsibly—perhaps out of misplaced loyalties to our buddies, or outright spite (I heard one audience member say, let us hope facetiously, that he gives bad scores to people who owe him money). This is a shame. The festival's purpose is to honor good filmmaking, not politics.

But please, let us not lose our heads. Yes, our current system of judging is vulnerable to abuse, but so is any method. A personal experience will, I hope, illustrate this point. This year, I was privileged to serve as a juror for the New York Short Film Expo. This was a satisfying but also sobering experience. Each juror brought to the screenings his own particular tastes, prejudices, and agenda. For each film on which we all agreed, there was another which incited heated debate, often over what struck me as abstract issues separate from the films themselves. In the process, we each saw favorite films sink between the cracks. This is probably fine and, given the nature of the jury system, to be expected. But let us not for a moment imagine this to be any more fair than the system we now use, simply because we will have surrendered the decision process to someone else. All we will have accomplished is the trading of a large, aggregate sampling of opinions for a tiny and select one.

For 22 years, the ASIFA-East festival alone has given us, as animators, the valuable occasion to judge and be judged by our colleagues. It has been our rare opportunity to add our small voice to the future of animation. This is a terribly precious thing. If, because we will no longer trust ourselves, we abandon the very principles for which our festival was created, it will be our tremendous loss.

Already the Executive Board is seriously considering this proposal. Please send your opinion about this to ASIFA-East President Linda Simensky, 470 West 24 Street no. 15-A, New York, NY 10011. I urge you also to send a copy to **ANYMATOR, c/o John R. Dilworth, 262 Elizabeth Street Apartment 6, New York, NY 10012.**



NEWS

Intermedia Arts Center, located in the Long Island area of NYC, is looking for a local artist/animator who would be interested in learning how to use their IBM/Lumina/Autodesk 3-D animation computer equipment and possibly work on collaborative efforts at IMAC. If you live in the area and are interested please contact:
Michael Rothbard, executive director, 516-549-9666.

Grants/Jerome Foundation
Funds individual, film and video artists, living and working in NYC metro area. Applications accepted any time, reviewed three times a year. Contact: Jerome Foundation, West 1050 First National Bank Building, 332 Minnesota Street, St. Paul, MN 55101 612-224-9431.

Electronic Artist Group publishes Electronic Marketplace, a resource guide with ads for animators, interactive and multimedia producers, electronic service bureaus, computer illustrators, etc. Send $3 to:
EAG, box 580783, Minneapolis, MN 55458.

Vintage Ink & Paint, a leading authority in animation art conservation, is offering original animation drawings from "Sleeping Beauty" to collectors for the first time. Included in their current catalog are drawings of the evil Maleficent by Mark Davis, Milt Kahl's prince and all of the other memorable characters that made "Sleeping Beauty" such a classic film. Also the artwork by Howard Wookey. Between 1933 and 1935, Howard Wookey worked in the Disney Studios' publicity department, designing posters, lobby cards and print advertisements for Silly Symphony and Mickey Mouse cartoons. Preserved by sheer chance, this collection includes some of the best surviving examples of publicity art from the early Hyperion days of the Disney Studio. To order an illustrated catalog, send $3.00 to Vintage Ink & Paint, 823 Main Street, Burbank CA 91506.

Art, Science and Robots
Explore new developments in computer animation and education.
March 5, 1:00 - 4:00 pm, Warren Weaver Hall, 251 Mercer Street, Room 109. Meet internationally known panelists from the multimedia as they discuss courses that use media technology for visual communication.

A program of animated films by **Emily Hubley** will be presented at the Museum of Modern Art. Saturday, February 27 at 2:30 pm and Thursday, March 11 at 6:00 pm. Titles include: "Liver", "Emergence of Eunice" and "The Tower", among others.

Mighty Minutes: 'The Animated Commercial'
Janet Scagnelli, head of the Richmond-based Chelsea Animation Company and veteran in the field, traces the history of animated commercials and explores how art meets persuasion with examples from the 1940s to present.
The Virginia Museum of Fine Arts,
2800 Grove Avenue, Richmond, VA
Thursday, March 11th, 8:00 pm212-663-7338. (All proceeds go towards future ASIFA events!)

FILM FESTIVALS

By John Schnall

Sinking Creek Film and Video Celebration

This festival has always been a favorite among independents. Under the leadership of Mary Jane Coleman, it has always been well-run, friendly and interested in animation. This year, Mary Jane Coleman has stepped down as festival director. She is now artistic director, and Meryl Truett is the new executive director. The 24th Sinking Creek Film and Video Celebration will be held from June 19-26, with about $8000 in cash awards to be split among prize winners. The deadline is April 23, with a variable entry feel depending on the length of your work. They accept 16mm and 3/4" video. Sinking Creek is also accepting proposals for installations, either film, video or multi-media.

Sinking Creek Film and Video Celebration
402 Sarratt Center, Vanderbilt University
Nashville, TN 37240 615-322-2471

First International Short film Festival (Vila Do Conde)

This festival is primarily a live-action festival, but I'm including it anyway. My reasoning is that this is the first year of an unknown festival in comparatively isolated Portugal, so the chances of getting a film into competition may be higher here than in better known festivals. The festival runs from June 16-20, and accepts 16mm or 35 mm films under 40 minutes, with a separate, non-competitive video section. Deadline is April 16, no entry fees.

Festival International de Curtas-Metragens,
Cineclube do Vila do Conde
Praca da Republica
4480 Vila do Conde, Portugal
Phone: 351-52-641644 Fax: 351-52-642871

Chicago International Children's Film Festival

Now in its tenth year, and attended by many distributors and exhibitors, so if you make children's films, you might get some business from this festival. There are two, independent juries, one composed entirely of children. I wasn't able to get thru to the festival staff in time for this column, hopefully you'll have better luck:

CICFF
Facets Multimedia, Inc.
1517 West Fullerton Ave.
Chicago, IL 60614
Phone: 312-281-9075 Fax: 312-929-5437

The Lausanne International Festival of Films on Art

I'm not familiar with this one, but if you made a film ABOUT painting, sculpture, etc., now's the time to get in touch with this festival:

FIFART
Case postale 2783, CH-1002 Lausanne, Switzerland
Phone: 41-21-237-972 Fax: 41-21-237-835

Florida Film Festival, Orlando

In addition to the dozens of premier and independent films that will be highlighted, the Florida Film Festival is again showcasing animation, both traditional and computer. The deadline for acceptance of films has been extended to March 12th, 1993. Contact:

The Florida Film Festival
c/o Enzian Theater
1300 South Orlando Avenue
Maitland, Florida 32751
Phone: 407-629-1088 Fax: 407-629-6870

ANNUAL STUDENT ANIMATION ART EXHIBITION AT NYU TISCH SCHOOL OF THE ARTS APRIL 22 - 30

Over 60 drawings, sketches, sculptures and cels used in creating animated films wig be on display at the 17th annual Student Animation Art Show, presented by the New York University Tisch School of the Arts Animation Program. The exhibit, which runs from April 2 2 through April 30, wifl be held at the Tisch School, 721 Broadway (between Washington and Waverly Places), 8th floor gallery. The exhibit is free and open to the public

Featured are works by more than 30 graduate and undergraduate students in the Tisch School's animation program. The program is under the direction of animator/author John Canemaker. Exhibit hours are Monday through Friday, 9 am. to 5 p.m., except for the opening day, April 22, when hours are 5-7 p.m. For further information, call (212) 998-1779.